New Victor Records

February 1920

"VIENI SUL MAR" (OVER THE SEA)

(See page 3)

A Symbol of Achievement

CRAFTSMEN of all the ages looking upon their handiwork and knowing it to be a worthy end of their endeavors, have responded to a primeval instinct and set their seal upon it so that all the world might know its origin. Instinct has become a custom and even as the master builder of Cremona marked, in halting script upon his violins "Antonius Stradivarius faciebat," so today great industries place a distinguishing mark upon the product of their dreams.

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Step by step in the gradual evolution which made the talking machine an instrument for the appeasement of men's souls, all through this persistent progression, all the basic principles can be traced back to the activities embodied in this Victor trade-mark. Because of these things—our trade-mark has become the mark of quality and it is because of these things, too, that we recommend the use of Victor records with the Victrola and Victor needles, for each of these necessary elements has been worked out with a single purpose in view, namely—the best possible coördination of one with the other.

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New Victor Records for February 1920

These records are the latest additions to the great Library of Music which is listed in the Victor Record Catalogue. A new Supplement is issued on the First of every month, the records being available on and after that date

Victor Talking Machine Company, Camden, New Jersey, U.S.A

RED SEAL RECORDS

CARUSO, ENRICO

87305 Vieni sul mar (Over the Sea) 10-in. list price $1.00

Millions of persons know of Caruso as the artist and the man of the world; not so many, perhaps, know of him as the simple human figure; the friendly and personable gentleman, with wholesome and sane views of life, and with a strong vein of "big boy" humor which nobody so far has been able to resist. In this popular song he has put by, so to speak, the rich costume of the opera stage and the evening dress of the concert hall, and appeared in ordinary street garb. But even in this he is Caruso. He is singing a popular song of a type which, in the cities of Italy, is numbered by thousands. But not one of these thousands is lacking in the great qualities of melody and emotion; and whenever he elects to sing one of them, whatever metal it is made of, it becomes gold when he touches it. The melody of this very old Italian song is one with which we are all familiar, though we may not know it under the above title. It is in waltz time, with plenty of high, ringing notes and rich, trolling Italian syllables. Major and minor keys alternate like sun and shadow. It belongs with Caruso's other great song records. It is quite as great as any, and it is a little different from any other.

Mr. and Mrs. Caruso "seeing New York"

ALDA, FRANCES

64844 The Bells of St. Mary's Furber-Adams 10-in. list price $1.00

"The Bells of St. Mary's" is a wedding promise translated into song—the song of a bride-to-be. Its melody is exceedingly plain and simple, and its harmonies such as adapt themselves to the orchestral celesta, whose tones melt together deliciously, as from a distance, awhile before the floating song melody comes into being. Sounding almost as from the old tower of some rural church, groups of these mingled bell notes usher in the song, in a moment taken up by the soprano voice—which seems enchanted into utterance upon hearing them. In every pause of the singer they appear again, their peculiar mellow tones yielding new and quite indescribable beauties of effect. They join in fragments of the melody, growing ever stronger and stronger as the voice rises, as if by some visible stairway, into its higher notes. In the second chorus they surround it with such peals as Quasimodo might have heard, had he not been deafened by them, as he ran to and fro among the giant bells in the tower of Notre Dame. But high above them, solitary, clear and pure, rises the voice again—much as in the old legend the white vision of the Rood once arose above the selfsame tower.

Mme. Alda's studio hour

The Bells of St. Mary's

The bells of St. Mary's at sweet eventide
Shall call me, beloved, to come to your side,
And out in the valley in sound of the sea,
I know you'll be waiting, yes, waiting for me.

Refrain

The bells of St. Mary's, ah! hear! they are calling
The young loves, the true loves,
Who come from the sea;
And so, my beloved,
When red leaves are falling,
The love-bells shall ring out—ring out
For you and me.

At the porch of St. Mary's, I'll wait there for you,
In my soft wedding dress with its ribbons of blue;
In the church of St. Mary's sweet voices shall sing,
For you and me, dearest, the wedding bells ring.

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Heifetz takes the air

HEIFETZ, JASCHA

74600 Romance (from Concerto in D Minor) Wieniawski 12-in. list price $1.50

The world has been marveling at Jascha Heifetz as at some creature of magic—a being set loose in the world by forces not of his own control—the mysterious forces of nature which every once in a while combine to produce a genius. But it has been marveling as much at his incredible technique, perhaps, as at his knowledge of that rarer domain where technique ends and inspiration begins. In this number Heifetz again appears as a wizard of the violin, but also as a simple, human personality with human hopes and aspirations, human sympathies and responsibilities and fears. The "Romance" begins with an exquisite singing theme, clear and simple as a lullaby. It is accompanied by the piano alone, with delicately clanging undertones that appear to sustain it as the top of a dizzying trestle-span is sustained by intricate woodwork underneath. For all its structure the composition is reflective, the melody singing on as though in pure retrospect or in pure dream. There are marvelous "double-stops" for two strings, as if the melody beheld its own reflection in a magic mirror. It at first is human enough—then it appears as if spiritualized, when it is shifted to the upper strings of the instrument, passing out in a long drawn, gossamer-like tone into silence. A few piano notes are strung like beads of aquamarine, so to speak, upon the last silver filament. The violinist knows why the composer placed them there, and he lets them be clearly heard.

Correspondence takes many of Homer's hours

HOMER, LOUISE

88614 Messiah—Oh Thou That Tellest Handel 12-in. list price $1.50

Three months ago Mme. Homer made a truly wonderful record of another contralto number from Handel's greatest of oratorios, "The Messiah." The solo chosen for that recording was the promise, "He Shall Feed His Flock." The record itself has come to be looked upon as something added to the artistic achievement of a great singer. It is regarded as a contribution, as well, to the religious and devotional life of the day. This month we present the jubilant "Oh Thou That Tellest Good Tidings to Zion," with which it stands in splendid relation, and in splendid contrast. "Oh Thou That Tellest Good Tidings to Zion" is in quick joyous measure, the voice having some florid passages, followed closely by the orchestral instruments, and here and there imitated in its pauses—almost as though the injunction to "bear the glad tidings" had indeed been carried from one tongue to another, up into the "high mountains" and through the cities of Judah. It is notable that although the solo is written for the low register of the voice, it never loses this peculiar jubilant quality. It ends with a beautiful broad phrase, quite noble in its dignity. It may be taken as an example of the great truth that a master-composer may venture into paths to be dreaded by the ordinary mind. A lesser composer than Handel would hardly have dared to give this solo to the deep contralto voice. But generations of contraltos have sung it—none more inspiredly than Mme. Homer.

JOHNSON, EDWARD

64840 Pagliacci—Vesti la Giubba Leoncavallo 10-in. list price $1.00
(On With the Play)

Edward Johnson, the great tenor of the Chicago Opera Company, has returned to America after a seven years' absence. Few persons, on hearing him, will realize (unless they are reminded) that he is the same Edward Johnson who sang in New York as a choir boy, later sang in comic opera, then went to Europe as "Edoardo di Giovanni" and achieved one triumph after another as a world famous operatic tenor. He has created several important rôles, including those in "Il Tabarro" and "Gianni Schicchi." He introduced Wagnerian rôles into Italian cities. His voice and method have developed beyond the dreams of his early friends and associates. His voice is of the romantic type, clear, sweet, thrilling and powerful. He has made a magnificent dramatic record of the famous "Vesti la Giubba," in which *Canio*, the outraged husband, dressing in motley and painting his face for the harlequin play, cries out in his heart's anguish for the love that is ended. His laughter—the laughter of self-mockery—is terrible; the closing phrases of the great number are almost sublime.

Edward Johnson as "Parsifal"

64839 Her Bright Smile Haunts Me Still
W. T. Wrighton 10-in. list price $1.00

If in his first record Mr. Johnson gives a glimpse of "Edoardo di Giovanni's" immense powers in a great operatic aria, in the second he has translated his name back again, so to speak, into English, to let us hear an old-fashioned romantic song in his own home tongue. It is a song of a lover's memory—that singular demesne in which all the sweetness and all the pain of life seem blended. In the dark hours of the night, by sea or by land, he is tortured and yet somehow soothed by the memory of his lady's smile, by some passing sound that suggests—however faintly and by what dim alchemy of association—some never-to-be forgotten word her own voice has uttered. The song is delivered in the simple fashion which implies mastery and nothing less.

Hans Kindler, 'Cellist

KINDLER, HANS

64841 Menuett Handel 10-in. list price $1.00

Mr. Kindler, who already is known to Victor audiences, this month comes into a new artistic inheritance, by entering the Red Seal class. Though young—he was born in 1892 at Rotterdam, Holland—he has developed into one of the world's greatest living violoncellists. He has appeared extensively in concerts, here and abroad, and he now is first violoncello with the Philadelphia Orchestra. He has chosen a rich and stately old minuet of Handel's for his first Red Seal recording, and he has played it in masterly fashion. It is such a measure as must have been danced to at some eighteenth century court function. The 'cello leads, the instruments of the orchestra following, joining, conferring with it in harmonies which change with every beat, with counter-melodies and cross melodies and imitations, every note and every combination following some law of grace known only to the great masters of music. The 'cello theme itself is exceedingly graceful, picking its way through the dance like a periwigged and silk-stockinged courtier, following each beat with a scrupulous and yet a certain exactitude. The bowing is at all times delicate and graceful, yet invariably masculine; brief trills alternate with semi-staccato passages, and the two are relieved by powerful sweeping phrases. This is a glorious 'cello record, in every way worthy of a great artist.

Kreisler composing

KREISLER, FRITZ

64842 La Gitana Kreisler 10-in. list price $1.00

Arabo-Spanish Gypsy Song of the 18th Century

In this strange song, as transcribed for the violin, you may hear a thousand echoes of that equally strange civilization which crossed the "Midland Sea" from the North Africa of the Moors, settled in the Iberian Peninsula, and left its record in the magic palaces of Old Spain, and her equally magic song. The violin begins with a weird, rambling, discursive passage, from which there issues, to the clicking of castanets, such a rhythm as the maidens of the Alhambra might have danced to, among the whispering of silver fountains, under the cold light of the moon. That rhythm, which came out of Africa many a century ago, is known today as the rhythm of the "Habanera," one of the most characteristic of Spanish dances. The melody which follows it is full of sudden, capricious, and at times rather startling changes. It is surrounded with the soft whistling notes of the flute, and at one point it is crossed by a strong passionate sweep of the harp strings from the orchestra, like a blast of some perfume-laden wind through palace corridors. There is a moment of surprise. Then the dance continues, with its alternate periods of energy, and of a languor in which it might appear the dancers wished only to be left free to dream. It comes to an end with a sudden, almost dramatic, force.

Schumann-Heink has discovered a new song

SCHUMANN-HEINK, ERNESTINE

87288 Thy Beaming Eyes Gardner-MacDowell 10-in. list price $1.00

Mme. Schumann-Heink, in her singing, has touched and glorified so many phases of human life, that it is not to be wondered at that in taking this simple and brief love song of the lamented Edward MacDowell she has given it fresh hold upon immortality. It is in a slow, almost grave, measure; but it is steeped, in every moment of time and every change of tone, with the emotion, with the warmth and the sincerity of feeling impossible to a livelier strain. Against the wonderful voice the orchestral harmonies rise and yearn and lapse like waves of a swelling sea—a sea that heaves, without rancor and without harm, against some solid headland crowned with a beacon light whose fires, once lit, cannot ever die. The song melody itself covers not too large a range, but it is most beautiful, perhaps, when the voice dwells upon some low note, passing thence, above sustaining chords of the orchestra, clear into the heights of song. "Thy Beaming Eyes" follows the true "art song" form in that its stanzas differ from one another in one or two details of melody. Just before its close there is a brief but exquisite rising "arpeggio" for the harp—almost as if the sea of harmony, forever restless for all of its stormless beat, had in some full moment sent high into the air and against the standing beacon, a volley of wet cool spray. The song is given with that perfect simplicity of utterance possible only to those who have to communicate to the world a message of beauty or of truth.

Werrenrath in a favorite corner

WERRENRATH, REINALD

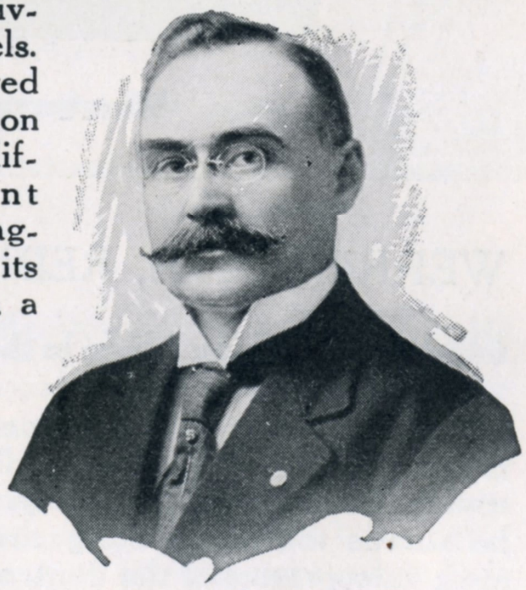
64843 Dreaming Alone in the Twilight Clemson-Moore **10-in. list price $1.00**

Mr. Reinald Werrenrath's repertoire includes a vast range of music, and it is forever growing richer. His voice, his musical knowledge, his human understanding, his human sympathies, have grown from year to year until he stands today, a young man still in point of years, among the great song interpreters of the contemporary world. And here is a good example. This is a song of memory—and of a hope which seems to beg some promise that a lost love, whose image abides in every waking moment and haunts every passage of the dark ways of dreams, will again return. Will this be in the world of life, or in the unspoken world beyond? There seems to be no reply. The song has a slow, yearning melody, whose every note the singer seems to fill with an ecstasy of sadness. In its second stanza the tender and yet manly voice of the singer is joined by a solo violin, stealing forth from masses of orchestral harmony as a swift vision of the loved one might steal into view from a crowd of differing memories. But even this vision disappears, and the lover is left alone—to recall the happy days of yore, and to pray that the love which brought happiness into them, again may return, if only in dreams. Then, and then only, may the darkness of night surely arise, and the returning sun bring with it gladness. Meanwhile there is twilight, with the hours of the night yet to be.

18639 10in. list price 85c { **Drowsy Maggie**—Medley of Reels — Patrick J. Touhey
Dublin Jig Medley — Patrick J. Clancy-Arthur P. Kenna

The Irish reel and the jig are among the liveliest of dances, and in this record they are exemplified, musically, in the first record by three of the most famous of living Irish minstrels. The reels are played on the Irish, or union bagpipe, a very different instrument from the Scotch bagpipe, taking all its wind supply from a bellows under the arm instead of receiving it first from the lips like an orchestral woodwind instrument. Mr. Touhey, who is known as the "Only Patsy" Touhey, is one of the historic performers on the union pipes. His knowledge of the old traditional Irish minstrel tunes is enormous, and his skill is consummate. His medley includes "Drowsy Maggie," who must be an extraordinary personage when she is in lively mood; "Scotch Mary" and the "Flogging Reel," three dance classics. The jig medley is arranged for the violin (in this case in true Irish fiddler style) and the piano. It includes "Tattered Jack Walsh," "The Dublin Jig" and "The Rover." This record, with repetition, will keep dancers going all night—though, for that matter, anybody who tries to tire out "in the flesh" an Irish dance player has rather a job on his hands. And to those who simply wish to hear, without participating, some fine examples of the highly individualized Irish dance music, it will prove a genuine "find."

P. J. Touhey, Irish-Piper
"The Only Patsy"


Patrick J. Clancy

18633 10in. list price 85c

Dardanella—Fox Trot — Selvin's Novelty Orchestra

My Isle of Golden Dreams—Medley Waltz — Selvin's Novelty Orchestra

"Dardanella" bears the sub-title, "An Echo from the East." After a brief introduction by the full orchestra, the saxophone announces a curious winding melody against an insistent "figured" accompaniment picked out by the banjo and gradually embellished as other instruments join. Just before the close, the saxophone delivers an odd little piping laugh. "Dardanella" is by Felix Bernard and Johnny S. Black. "My Isle of Golden Dreams" is in the Hawaiian manner, with the characteristic "wail" of the island music. It is a true waltz, however, and a fine one to dance to. It introduces "My Isle of Golden Dreams," by Walter Blaufuss, and "Lullaby Time," by Harold B. Freeman. These are two highly original dance numbers, and it is difficult to choose between them—so you have both on one record.

Selvin's Orchestra enjoys rehearsal.

New Catalogue of Victor

Greatest Library of Music in all the World L

CALVÉ, EMMA, Soprano *(Kahl-vay')*

Half French, half Spanish by descent, Emma Calvé possesses a warmth of temperament and a dramatic instinct that have made her unique among artists. She was born in Madrid, of well-to-do parents, but the early death of her father forced her to make a career for herself. She went to Paris and studied singing with Rosina Laborde, and afterward with Puget and Marchesi—the teacher of Mme. Melba. Her operatic début was made at Nice, but her first important appearance was made at the *Théâtre de la Monnaie*, in Brussels, in 1882, as *Marguerite* in "Faust." Following this came her Paris début at the *Opéra Comique*, but her first real triumphs came in Italy, where she made several tours. When she reappeared in Paris, her performance of the rôles of *Santuzza* in "Cavalleria Rusticana" and *Carmen* fairly took the city by storm. She appeared in London in 1892, and at the Metropolitan, New York, two years later. Here as elsewhere her success was overwhelming, especially in "Carmen" and she is perhaps more closely identified with this than with any other work. So closely, indeed, has her name been associated with Bizet's masterpiece, that it is difficult, today, to speak of the work without thinking of the artist. Her engagement with the Victor has given us the privilege of offering records from this and other works that splendidly represent her vocal and dramatic power. Calvé is less known in the new world as a coloratura than as a dramatic artist; yet her abilities in the former field are no less remarkable.

THE CALVÉ RECORDS *(Sung in French unless noted)*

		No.	Size	List p.
Carmen—Habanera (Love is Like a Bird)	Bizet	88085	12	$1.50
Cavalleria Rusticana—Voi lo sapete (Santuzza's Air, "Well You Know, Good Mother") *In Italian*	Mascagni	88066	12	1.50
Hérodiade—Il est doux, il est bon (He is Kind, He is Good)	Massenet	88130	12	1.50
Marseillaise, La (with Metropolitan Opera Chorus)	Rouget de Lisle	88570	12	1.50
Old Folks at Home (Swanee River) *In English*	Foster	88089	12	1.50
Pearl of Brazil—Charmant oiseau (Brilliant Bird) *Flute obbligato*	David	88087	12	1.50
Serenade—Chantez, ris, dormez *(Flute obbligato)*	Gounod	88119	12	1.50
Three Little Songs for Very Little Children (Trois chansons pour les tout-petits) (a) "Frère Jacques" (Brother James) (b) "Au clair de la lune" (In the Moonlight) (c) "Une poule" (The Hen) *(Pianoforte acc.)*		88572	12	1.50

CLEMENT, EDMOND, Tenor *(Klay-mon(g))*

This favorite French artist, who has for many years been the leading tenor at the Paris *Opéra Comique*, was born in Paris. He was destined for a civil engineer, and graduated from the Polytechnic; but his love for music compelled him to enter the *Conservatoire*, where he was one of the most brilliant pupils of his class. He was soon placed on the staff of the *Opéra Comique*, where he remained continuously until brought over by the Metropolitan in 1909; and during his stay in America duplicated his French success.

In the records which M. Clement has made for the Victrola his beautifully schooled voice, graceful style and perfect diction are shown to perfection.

THE CLEMENT RECORDS *(Sung in French)*

Bergère Légère (2) L'adieu du Matin *(Pianoforte by La Forge)*	Pessard	64223	10	$1.00
Jocelyn—Berceuse (Lullaby)	Godard	64233	10	1.00
Manon—Le Rêve (The Dream) *(Pianoforte acc. by La Forge)*	Massenet	74258	12	1.50
Rameaux, Les (The Palms)	Faure	74319	12	1.50
Roi d'Ys—Vainement, ma bien aimée! (In Vain, Beloved!)	Lalo	74264	12	1.50
Werther—Lied d'Ossian (Ossian's Song)	Massenet	64234	10	1.00

CARUSO, ENRICO, Tenor *(Kah-roo'-zoh)*

Caruso is the greatest living operatic tenor, one of the outstanding artists of his generation. His American engagements have been a continuous ovation, the great audiences being held spellbound by the exquisite refinement, beauty and power of his voice. He is a native of Naples and was born in 1873. When he was a mere boy he sang in the churches of Naples, and the beauty of his voice arrested the attention of all who heard it.

Caruso was eighteen years old when he met a distinguished baritone, who, after hearing his voice, decided that he would give the young singer substantial assistance. He therefore took him to Maestro Vergine, who was captivated by the beauty and purity of his voice, and began to give him vocal instruction.

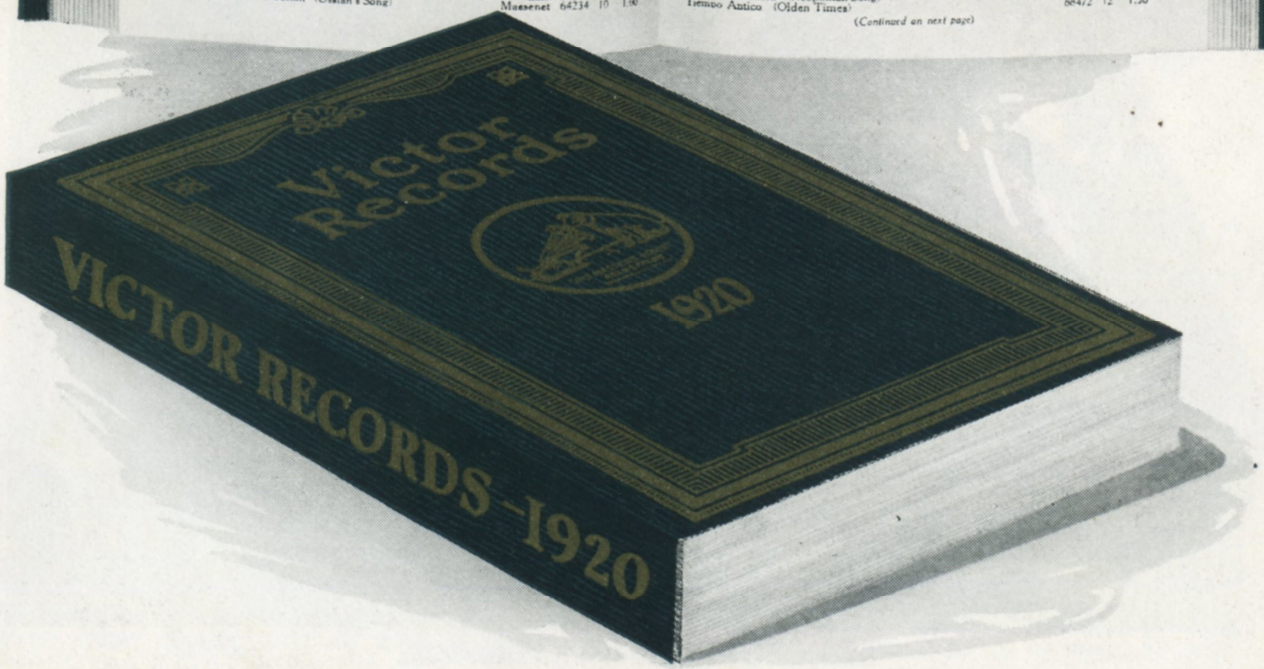
The singer made his début in 1894 in Naples, in a now forgotten opera, "L'amico Francesco," afterward singing in various Italian cities and in Cairo. A South American engagement followed, and on his return, after a season in Milan, it was clear that here was one of the most promising young tenors ever heard in Italy. Caruso had made a success in various countries of Europe before coming to America in 1903, but it was his performance of the *Duke* at the Metropolitan on November 23d of that year which convinced opera-goers that the greatest of all tenors had arrived. He recently celebrated the twenty-fifth anniversary of his operatic début and was accorded special honors by his colleagues at the Metropolitan.

This great artist has made records for the Victor since 1903, and the present contract with the tenor does not expire until 1933.

THE CARUSO RECORDS *(Sung in Italian unless otherwise noted)*

		No.	Size	List p.
Adorables Tourments (Love's Teasing) *In French*	Bartholemy	88115	12	$1.50
Africana—O Paradiso (Oh, Paradise!)	Meyerbeer	88054	12	1.50
Agnus Dei—(Lamb of God) *In Latin*	Bizet	88425	12	1.50
Aida—Celeste Aida (Heavenly Aida)	Verdi	88127	12	1.50
Alba separa dalla luce l'ombra (Day Banishes the Night)	Tosti	87272	10	1.00
Amor Mio (My Love) (Vocal Waltz)	Gaeta-Ricciardi	87176	10	1.00
Andrea Chénier—Come un bel di di maggio	Giordano	87266	10	1.00
Andrea Chénier—Un di all' azzurro spazio	Umberto Giordano	88060	12	1.50
Because *In French*	Teschemacher-d'Hardelot	87122	10	1.00
Bohème—Io non ho che una povera stanzetta	Leoncavallo	88135	12	1.50
Bohème—Racconto di Rodolfo che gelida manina (Rudolph's Narrative)		88002	12	1.50
Bohème—Testa adorata (Adored One!)	Leoncavallo	88331	12	1.50
Campana di San Giusto (Chimes of San Giusto)	Drovetti-Arona	88612	12	1.50
Canta pe' me (Neapolitan Song)	Bovio-de Curtis	87092	10	$1.00
Carmen—Air de la fleur (Flower Song) *In French*	Bizet	88208	12	1.50
Carmen—Il fior che avevi a me (Flower Song)	Bizet	88209	12	1.50
Cavalleria Rusticana—Addio alla madre (Turiddu's Farewell)	Mascagni	88458	12	1.50
Cavalleria Rusticana—Siciliana *(Harp accompaniment)*	Mascagni	87072	10	1.00
Chanson de Juin (Song of June) *In French*	Barrucand-Godard	88579	12	1.50
Cid, Le—O souverain, ô juge, ô père! *In French*	Massenet	88554	12	1.50
Ciclo Turchino (Neapolitan Song)	G. Capaldo-M. S. Ciociario	87218	10	1.00
Core ngrato (Neapolitan Song)	Cordiferro-Cardillo	88334	12	1.50
Danza—Tarantella Napolitana	Pepoli-Rossini	88355	12	1.50
Don Sebastian—In terra solo (On Earth Alone)	Donizetti	88106	12	1.50
Dreams of Long Ago *In English*	Carroll-Caruso	88376	12	1.50
Duca D'Alba—Angelo casto e bel (Beauteous Angel)	Donizetti	88516	12	1.50
Elisir d'amore—Una furtiva lagrima (A Furtive Tear) Act II	Donizetti	88339	12	1.50
Eternamente (For All Eternity)	Marzoni-Mascheroni	88333	12	1.50
Eugen Onegin—Air de Lienski (Faint Echo of My Youth) *French*		88582	12	1.50
Faust—Salut demeure (All Hail, Thou Dwelling!) *In French*	Gounod	88091	12	1.50
Favorita—Spirto gentil (Spirit So Fair)	Donizetti	88004	12	1.50
Fenesta che lucive (The Shining Window) (Neapolitan Song)		88439	12	1.50
For You Alone *In English*	O'Reilly-Giehl	87070	10	1.00
Forza del Destino—O tu che in seno agl' angeli (Thou Heavenly One)	Verdi	88202	12	1.50
Garibaldi's Hymn (Italian Patriotic Air)	Mercantini	87297	10	1.00
Germania—Non chiuder gli occhi vaghi (Those Dreamy Eyes)	Franchetti	87054	10	1.00
Tarantella Sincera (Neapolitan Song)	de Crescenzo	88347	12	$1.50
Tempo Antico (Olden Times)		88472	12	1.50

(Continued on next page)



Records — Now at Your Dealers

Listed Alphabetically in New Edition for 1920

Contains 472 pages and over 225 portraits, etc.
Exact size of page 5 x 7¼ inches

ANY selection you want can be found instantly in this new catalogue of Victor records, without previous reference to indexes or page numbers, for this new form of catalogue which was originated by us for the greater convenience of our customers is built up on a strictly alphabetical arrangement.

It is a catalogue—the most convenient form of catalogue ever devised—but it is also a dictionary of music as fascinating as it is useful, by means of which the selection of new records becomes a simple and pleasant occupation.

It contains a complete Red Seal section; a list of selected records for new Victor customers; brief sketches of the most popular operas and illustrations of the scenes; pronunciation of foreign names; biographies of famous composers; many new pictures; complete directions for the proper playing and preservation of Victor records, and other features.

In every home where there is a Victor or Victrola the importance of regularly adding new records to the family collection is fully realized. New records are listed in the Victor Supplement every month and the new records so listed pass into the Victor Record Catalogue, so that at any time the latest catalogue and latest supplement furnish a complete list of all the available records. Only a few records can be listed in any one month's supplement, but in the Victor Record Catalogue you have thousands of records of the world's best music. If the records you want are not in your dealer's stock, he will gladly order them for you.

The Victor has printed a copy of this interesting Catalogue especially for *you*—see that your dealer provides you with a copy—free

18641 10in. list price 85c
Poor Little Butterfly Is a Fly Gal Now—Medley Fox Trot — All Star Trio
Fluffy Ruffles—One-Step — All Star Trio

The first of these numbers is an unusually original fox trot. While the piano and the xylophone sustain the dance rhythm, the saxophone intones a clear smooth melody, in which the lower notes of the instrument appear in their full beauty. At moments they seem to have almost a violoncello-like quality. The chief theme is romantic in style, like a serenade to a veiled lady behind a latticed window. The number introduces "Poor Little Butterfly," by M. K. Jerome, and "Slow and Easy," by Norman Spencer. "Fluffy Ruffles" is by George Hamilton Green. Even while you dance to it you will note some unusual tremolo effects for the xylophone, the instrument drumming on a single note. And there is an occasional wild-goose quaver on the saxophone which is likely to prove too much for dignity in a swift measure like the one-step. "Fluffy Ruffles" is irresistible if you know how to dance. If you want to learn the one-step, it is a good one to learn from; and if you don't want to learn, just listen. But we can't assure you that in listening you will be able to keep still.

The All Star Trio reads the criticisms

18632 10in. list price 85c
On Miami Shore—Waltz — Joseph C. Smith's Orchestra
Peggy—Medley Fox Trot — Joseph C. Smith's Orchestra

"On Miami Shore" is a slow and dreamy waltz which may suggest nothing, perhaps, so much as the long, smooth, recurrent roll of the breakers on a calm day on the "Golden Sands." What could be more delightful in vision than to float away upon these, borne out by the tide and the gentle offshore wind, to what mysterious and enchanted seas, to what strange and scented isles of the palmetto and the orange grove? The waltz theme is mostly played by bowed instruments; it gathers strength for a time, then disappears as if on dying breezes. Victor Jacobi is the composer. "Peggy" introduces some novel effects. Between the strophes of "Peggy," Harry Macdonough sings the refrain of the song. Some unusual piano effects also appear, two instruments being used. "Peggy" is by Neil Moret. It introduces "Rose of Romany," lyric by Louis Weslyn, music by Neil Moret, in a new type of orchestral arrangement.

18640 10in. list price 85c
Where the Lanterns Glow—Medley Fox Trot — Van Eps Trio
Taxi—One-Step — Joseph C. Smith's Orchestra

Van Eps and the steel-backed banjo here combine with the saxophone and the piano in a fox trot that will make you lift your feet as if somebody had tickled the soles of them. It may indeed bring up, to those who have seen them, visions of the "Lands of the Japanee, where the paper lanterns glow." Meanwhile it is a fox trot that nobody who trots can well afford to ignore. The "pilly-winky-winky-winky-pop" of the primitive banjo has given way, in the hands of Van Eps, to a powerful clanging tone that enforces a dance rhythm almost with the brilliancy of a harp and the rattle of a snare drum. The number introduces "My Dreamy Little Lotus Flower." "Taxi" is by Mel B. Kaufman. It introduces the doorman's "Taxi!" call and the shrill pipe of the taxi whistle. It will conjure up visions of some trip to the metropolis, the streets aglitter with lights, the taxis flying hither and thither like swift waterbeetles on a still stream, until your own comes rolling up under the great marquise awning of your theatre or hotel. And who has been to New York and not danced? The instruments keep repeating "Taxi! Taxi! Taxi! Taxi!" until you may be sure you will hear them in your sleep.

The Van Eps Trio going over a new one

18637 10in. list price 85c
The Haymakers — Victor Military Band
(No. 1 "Magnolia Reel" No. 2 "Staten Island")
(From "American Country Dances") (Burchenal)
Lamplighter's Hornpipe — Victor Military Band
(From "American Country Dances") (Burchenal)

These two old dances issued primarily for educational purposes are welcome additions to our list of American country dances. They are attractive as simple, easy, community or "Americanization" recreation in which all may participate. The steps and figures are those of the familiar "contra" dance. The "Haymakers" is formed in a circle of couples facing each other, progressing around the room with the usual swing and chain variants. The "Lamplighter's Hornpipe" or "Boston Fancy" is exactly like "Speed the Plow" except a slight change in the "chain." Both are very like the "Lady of the Lake." All three are of longways formation, with the odd couples changing places of men and women. And they will contribute, between them, to many a happy hour.

18635 10in. list price 85c { **Bye-Lo** — Vernon Dalhart
While Others Are Building Castles in the Air — John Steel

Life has never known, perhaps, a better mother, for her own brood or an adopted one, than the old "befo' de war" black "Mammy." This is such a song as such a mammy might sing to her own youngest "pickaninny" as the little eyes closed with sleep and the little ears grew too deaf to hear father picking away at the banjo strings. It is in a slow, lilting ragtime rhythm, with a tune that only needs to be played once to remain in memory. After the refrain is sung, it is hummed over by the singer with exquisite soothing effect—even for the tired senses of those full grown and "oppressed with the cares of the day." It is by Ray Perkins. "While Others Are Building Castles" is by Jack Mahoney and Fred Fisher. It will appeal to the girl who looks upon a lover as a potential husband: for instead of building castles in the air, this one is practical enough to promise her a "cottage built for two." John Steel sings it in his own inimitable style.

Bye-Lo

Little pickaninny, on his mammy's knee,
Twilight shadows falling low;
Pappy tunes the banjo
To a minor key,
While she rocks him to and fro;
Daddy picks the banjo strings;
Mammy softly to him sings:

Chorus

Bye-lo, your eyes are closin' hon'
Bye-lo, you'll soon be dozin' hon;
Oh! my little stick of ebony, your mammy's by your side;
Bye-lo, you're tired of playin', hon',
Bye-lo. your head is swayin', hon',
Time to take the train to slumber-land;
The sandman's comin',
Your daddy's strummin',
Your mammy's hummin',
Good-bye-lo,
My baby's going to sleep.

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While Others Are Building Castles in the Air

The world has no time for a dreamer it seems,
Watching the clouds drifting by,
Fortune is only a vampire of dreams,
They always end with a sigh,
But my plan is newer,
I am a doer,
No time for dreaming have I.

Chorus

While others are building castles in the air
I'll build a cottage for two,
While others are seeking fortune ev'rywhere,
I shall be happy with you,
You'll find that dreamland is full of idle dreamers,
Always waiting for dreams to come true,
So while others are building castles in the air,
I'll build a cottage for two.

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18638 10in. list price 85c { **Let the Rest of the World Go By** — Elizabeth Spencer-Charles Hart
I'm Like a Ship Without a Sail — Charles Hart-Elliott Shaw

Elizabeth Spencer goes to matinee

There never was a pair of lovers in the whole world who didn't, once in the course of true love, desire to get away from the "world and its ways," and to live wholly for one another. And there never was a pair of American lovers who didn't think that the true haven of their dreams lay somewhere in the "Great West." This is a duet for just such lovers. It is a slow waltz, romantic and dreamy, sung by the soprano and tenor voices, which alternate in singing the stanzas. Both voices join in the chorus in beautiful changing harmonies. The song is by J. Keirn Brennan and Ernest R. Ball. Kendis and Brockman are the collaborators in writing "I'm Like a Ship Without a Sail," which is also a waltz song, this time for two tenors. It is the lament of a lover for his lost one; without her his life is veritably a "ship without a sail," borne about for the time at least, by every change of the tide and the winds. The voices blend in sweet mellow harmonies.

Let the Rest of the World Go By

Is the struggle and strife
We find in this life
Really worth while, after all?

I've been wishing today
I could just run away,
Out where the west winds call.

Refrain

With someone like you, a pal good and true,
I'd like to leave it all behind, and go and find
Some place that's known to God alone,
Just a spot to call our own.
We'll find perfect peace,
Where joys never cease,
Out there beneath a kindly sky,
We'll build a sweet little nest somewhere in the west,
And let the rest of the world go by.

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I'm Like a Ship Without a Sail

I sailed away one summer's day, in hopes to find you, dear;
I know not where, I do not care, for love it knows no fear.
You took all my love and devotion,
And left me upon love's ocean.

Chorus

I can hear the wild waves sighing,
"Where are you tonight?"
I just keep a-sailing on the blue sea,
But there is no lighthouse shining for me.

Like a babe without a mother
Who's lost life's golden trail,
Since you went away I drift day by day,
Like a ship without a sail.

I wonder dear, if you are near, I seem to hear you sigh,
I love you too, be patient do, the clouds will soon roll by.
Love's ocean will wash all our sorrow,
We'll meet by the shore tomorrow.

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18634 10in. list price 85c { **You'd Be Surprised** — Billy Murray
Freckles — Billy Murray

Billy Murray has hope, this month, for the fellow who doesn't show up so well in company, but who is "there with the goods" when it comes to something real. Mary has such a fellow, and, even if the other girls don't quite understand her judgment, it is pretty certain she has got the right one. The song has a melody which will show up well in company anywhere, even if the gentleman of her choice may fail. "Billy's" reproduction of the sly tones in which Mary assured her friends that if they met Johnny, they'd be surprised, is well worth hearing. Her statement is confirmed by a whistle from the orchestra, which conveys more than words. "You'd Be Surprised" is by Irving Berlin. "Freckles" was one of the successes in "Ladies First." It is by Clifford Hess, Howard Johnson and Milton Ager. It is the story of another "real fellow," this time the village red-headed boy. He is best described as a "jazz kid," and the music fits him to perfection—which his clothes probably do not.

Billy Murray a "primitive man"

Freckles

He was just a kid, a little red-headed, pug-nosed kid
And tho' he was his mother's pride and joy,
He was worse than Peck's Bad Boy.
I lived right next door, beside the village groc'ry store,
And we went to school together in those days of yore.

In a marble game, he'd never miss his aim.
At spinning tops that kid was sure to win,
His tops had the longest spin.
At the swimming place you'd always see his grinning face,
And down at the old church picnic he'd win ev'ry race.

Chorus

Freckles was his name, he always used to get the blame,
For ev'ry broken window pane,
Oh, how they'd yank him, and spank him;
He would tease the girls,
When in school he'd pull their curls.
And tho' his marks were lower than kids much slower,
His mark was perfect with the old bean blower.

People used to coax
Young Freckles not to play his jokes,
The way he'd fool the village folks,
It was a shame;
And when the teacher found a tack on her chair,
Tho' a hundred children were there,
Ev'rybody said, "Freckles"
He always got the blame.

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(Record 18634 continued on next page)

(Record 18634 continued from preceding page)

You'd Be Surprised

Johnny was bashful and shy;
Nobody understood why
Mary loved him.
All the other girls passed him by.
Everyone wanted to know
How she could pick such a beau.
With a twinkle in her eye
She made this reply:

Mary continued to praise
Johnny's remarkable ways
To the ladies.
And you know advertising pays.
Now Johnny's never alone,
He has the busiest 'phone;
Almost ev'ry other day
A new girl will say:

Chorus

He's not so good in a crowd, but when you get him alone
You'd be surprised.
He's kind o' scared in a mob, but when he talks on the 'phone
You'd be surprised.
He doesn't look like much of a lover
But you can't judge a book by its cover.
He's got the face of an angel, but—
There's a devil in his eye.
He's such a delicate thing, but when he squeezes your hand
You'd be surprised.
He's scared to death in a boat but when you get him on land
You'd be surprised.
At a party or at a ball
I must admit he's nothing at all;
But when he takes you home
You'd be surprised.

He's not so good in a crowd, but when you get him alone
You'd be surprised.
He's kind o' scared in a mob, but when he talks on the 'phone
You'd be surprised.
I know he looks as slow as the Erie,
But you don't know the half of it, dearie.
He's got the face of an Eskimo
But there's fire in his eyes.
He doesn't say very much but when he starts in to talk
You'd be surprised.
He isn't much standing still, but when we're out for a walk,
You'd be surprised.
I'll admit he doesn't look smart
He wont impress you right from the start.
But in a week or so
You'd be surprised.

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Publishers of Music

Title	*Publisher*	*Address of Publisher*
Bells of St. Mary's	Chappell & Co.	New York City
Bye-Lo	Waterson, Berlin & Snyder Co., Inc.	New York City
Dardanella	McCarthy & Fisher	New York City
Dreaming Alone in the Twilight	Oliver Ditson	Boston, Mass.
Fluffy Ruffles	Sam Fox Pub. Co.	Cleveland, Ohio
Freckles	Leo Feist, Inc.	New York City
Haymakers	G. Schirmer	New York City
I'm Like a Ship Without a Sail	Broadway Music Corporation	New York City
La Gitana	Carl Fischer	New York City
Lamplighter's Hornpipe	G. Schirmer	New York City
Let the Rest of the World Go By	M. Witmark & Sons	New York City
My Isle of Golden Dreams	Jerome H. Remick & Co.	New York City
On Miami Shore—Waltz	Chappell & Co.	New York City
Peggy—Medley Fox Trot	Leo Feist, Inc.	New York City
Introducing "Rose of Romany"	Daniels & Wilson	San Francisco, Cal.
Poor Little Butterfly is a Fly Gal Now	Waterson, Berlin & Snyder Co., Inc.	New York City
Taxi	Sam Fox Publishing Co.	Cleveland, Ohio
Where the Lanterns Glow	Forster Music Publisher, Inc.	Chicago, Ill.
While Others Are Building Castles	McCarthy & Fisher	New York City
You'd Be Surprised	Irving Berlin, Inc.	New York City

Pronouncing Table

Inquiries or criticisms regarding pronunciations or any other subject will be welcomed by the Catalogue Editor. Victor users should feel free to criticise, praise, suggest any composition not already recorded, or ask for information concerning any record listed.

Cortot (*Cor-toh'*)
Donizetti (*Don-ee-tset'-tee*)
Don Pasquale (*Don Pahs-quah'-leh*)
Galli-Curci (*Gal-lee Koor'-chee*)
Gitana, La (*Hee-tah-nah, Lah*)
d'Hardelot (*Dard'-loh*)
Heifetz, Jascha (*High'-fetz, Yah'-sha*)
Leoncavallo (*Lay-ohn-kah-vahl'-loh*)
Pagliacci (*Pahl-ly-ah'-chee*)
Rimsky-Korsakow (*Rim'-skee-Kor'-sa-kof*)
Sans Toi (*Sahn Twah*)
Quel Guardo (*Kwel Goo-ahr-doh*)
Vesti la giubba (*Veh-stee lah Gee-oo'-bah*)
Vieni Sul Mar! (*Vee-ay-nee sool Mahr*)
Weber (*Vay'-ber*)
Wieniawski (*Veen-yaf'-skee*)

Foreign Record Catalogues

Interesting Victor Records have also been issued in the following languages:

Albanian
Arabian, Syrian
Armenian
Bohemian
Chinese
Croatian
Cuban
Danish
Dutch
Finnish
French
Greek
Hebrew, Yiddish
Hungarian
Italian, Neapolitan
Japanese
Lithuanian
Mexican
Norwegian
Polish
Porto Rican
Portuguese
Roumanian
Russian
Serbian
Slovak
Slovene
Spanish
Swedish
Ukrainian

Catalogues and Supplements of these records, containing the full titles and all information, may be had of any dealer, or will be mailed on request, by the Victor Talking Machine Company, Camden, N. J.

ALPHABETICAL LIST OF DECEMBER, JANUARY AND FEBRUARY RECORDS

Which comprises all new Victor Records issued since the printing of the 1920 Victor Record Catalogue. This list, together with the Victor Record Catalogue and the Supplements of records in thirty foreign languages, constitute the complete list made for distribution in the United States.

List of December, January and February Records	Number	Size	List prc.
ACCORDION			
My Baby's Arms—Medley Fox Trot and *And He'd Say Oo-la-la—Pietro*	**18625**	10	.85
Alcoholic Blues—Medley Fox Trot and *Jerry—Med. Fox Trot—All Star Trio*	**18617**	10	.85
ALDA, FRANCES, Soprano—Bells of St. Mary's Furber-Adams	**64844**	10	1.00
ALL STAR TRIO			
Alcoholic Blues—Med. Fox Trot and *Jerry—Med. Fox Trot—All Star Trio*	**18617**	10	.85
I Want a Daddy—Medley Fox Trot and *All the Quakers—Fox Trot—All Star Trio*	**18626**	10	.85
Poor Little Butterfly—Medley Fox Trot and *Fluffy Ruffles—All Star Trio*	**18641**	10	.85
All the Quakers are Shoulder Shakers—Fox Trot and *I Want a Daddy—All Star Trio*	**18626**	10	.85

List of December, January and February Records	Number	Size	List pr.
AMERICAN QUARTET			
Floatin' Down to Cotton Town and *Wait Till You Get Them—Murray*	**18628**	10	.85
America the Beautiful (2) Stars of Summer and *Speed the Republic—Victor B*	**18627**	10	.85
And He'd Say Oo-la-la!—One-Step and *My Baby's Arms—Fox Trot—Pietro*	**18625**	10	.85
At Dawning (Cadman) and *Waltzing Doll (Poupée Valsante) Herbert's Or*	**45170**	10	1.00
BAND RECORDS			
America, the Beautiful (2) Stars of Night and *Speed the Republic—Victor B*	**18627**	10	.85
Haymakers, The and *Lamplighter's Hornpipe—Victor Military Band*	**18637**	10	.85
Bells of St. Mary's (Furber-Adams) Frances Alda	**64844**	10	1.00
Blues (My Naughty Sweetie Gives to Me) and *Sweet Kisses—Walker*	**18619**	10	.85
BURR, HENRY—You Didn't Want Me and *I Am Climbing Mountains—Campbell-Burr*	**18620**	10	.85
Bye-Lo—Dalhart and *While Others are Building Castles—Steel*	**18635**	10	.85
Canoe Song (Ciribiribin) and *Venetian Boat Song—Littlefield-Baker*	**45172**	10	1.00
Caprice (Paganini) (No. 20, from "24 Caprices") *Violin* Heifetz	**64833**	10	1.00
CARUSO, ENRICO, Tenor—Vieni Sul Mar! (Over the Sea) *In Italian*	**87305**	10	1.00
CLANCY, PATRICK J. and ARTHUR P. KENNA, Violin and Piano			
Dublin Jig Medley and *Drowsy Maggie—Medley of Reels—Touhey*	**18639**	10	.85
DALHART, VERNON, Tenor			
Bye-Lo and *While Others are Building Castles—Steel*	**18635**	10	.85
DANCE RECORDS			
Alcoholic Blues—Med. Fox Trot and *Jerry—Fox Trot—All Star Trio*	**18617**	10	.85
All the Quakers Are Shoulder Shakers—Fox Trot and *I Want a Daddy— All Star Trio*	**18626**	10	.85
And He'd Say Oo-la-la—One Step and *My Baby's Arms—Fox Trot—Pietro*	**18625**	10	.85
Dardanella—Fox Trot and *My Isle of Golden Dreams—Waltz—Selvin's Orch*	**18633**	10	.85
Drowsy Maggie—Med. of Reels—Touhey and *Dublin Jig Medley—Clancy-Kenna*	**18639**	10	.85
Dublin Jig Medley—Clancy-Kenna and *Drowsy Maggie—Medley af Reels—Touhey*	**18639**	10	.85
Fluffy Ruffles—One-Step and *Poor Little Butterfly—Med. Fox Trot—All Star Trio*	**18641**	10	.85
I Want a Daddy Who Will Rock Me—Fox Trot and *All the Quakers—All Star Trio*	**18626**	10	.85
I Might Be Your "Once-in-a-While"—Fox Trot and *Patches—Fox Trot—Smith's Or*	**18629**	10	.85
Jerry—Medley Fox Trot and *Alcoholic Blues—Fox Trot—All Star Trio*	**18617**	10	.85
My Baby's Arms—Medley Fox Trot and *And He'd Say Oo-la-la—1-Step—Pietro*	**18625**	10	.85
My Isle of Golden Dreams—Medley Waltz and *Dardanella—Fox Trot—Selvin's Orchestra*	**18633**	10	.85
Nobody Knows—Medley One-Step and *Oh! What a Pal—Medley Waltz—Smith's Orch*	**18630**	10	.85
Oh! What a Pal Was Mary—Medley Waltz and *Nobody Knows—One-Step—Smith's Orch*	**18630**	10	.85
On Miami Shore—Waltz and *Peggy—Medley Fox Trot—Smith's Orch*	**18632**	10	.85
Patches—Fox Trot and *I Might Be—Medley Fox Trot—Smith's Orch*	**18629**	10	.85
Peggy—Medley Fox Trot and *On Miami Shore—Waltz—Smith Orch*	**18632**	10	.85
Poor Little Butterfly—Med. Fox Trot and *Fluffy Ruffles—One-Step—All Star Trio*	**18641**	10	.85
Taxi—One-Step—Smith's Orch and *Where the Lanterns Glow—Van Eps Trio*	**18640**	10	.85
Tulip Time—Medley Fox Trot and *Yellow Dog Blues—Fox Trot—Smith's O*	**18618**	10	.85
Where the Lanterns Glow—Medley Fox Trot—Van Eps Trio and *Taxi—Joseph C. Smith's Orch*	**18640**	10	.85
Yellow Dog Blues—Medley Fox Trot and *Tulip Time—Fox Trot—Smith's Orch*	**18618**	10	.85
Dardanella—Fox Trot and *My Isle of Golden Dreams—Waltz—Selvin's Orch*	**18633**	10	.85
Dear Heart (Bingham-Mattei) Emilio de Gogorza	**64836**	10	1.00
DE GOGORZA, EMILIO, Baritone			
Dear Heart Bingham-Mattei	**64836**	10	1.00
Deluge, The—Prelude (Saint-Saëns, Op. 45) *Violin* Zimbalist	**64827**	10	1.00
Don Pasquale—Cavatina (Quel Guardo—Glances So Soft) *Italian* Galli-Curci	**74599**	12	1.50
Dreaming Alone in the Twilight (Clemson-Moore) Werrenrath	**64843**	10	1.00
Drowsy Maggie—Medley of Reels—Irish Pipes—Touhey and *Dublin Jig—Duet*	**18639**	10	.85
Dublin Jig Medley—Clancy-Kenna and *Drowsy Maggie—Reels—Touhey*	**18639**	10	.85
DUETS, VOCAL			
I Am Climbing Mountains—Campbell-Burr and *You Didn't Want Me—Burr*	**18620**	10	.85
I Love You Just the Same—James-Harrison and *Pretty Little Rainbow—Trio*	**18624**	10	.85
I'm Like a Ship Without a Sail—Hart-Shaw and *Let the Rest of the World—Duet*	**18638**	10	.85
Let the Rest of the World Go By—Spencer-Hart and *I'm Like a Ship—Duet*	**18638**	10	.85
Venetian Boat Song and *Canoe Song (Ciribiribin) Littlefield-Baker*	**45172**	10	1.00
ELMAN, MISCHA—Violinist			
Hymn to the Sun (from Coq d'Or) Rimsky-Korsakow	**74597**	12	1.50

List of December, January and February Records	Number	Size	List prc.
FARRAR, GERALDINE, Soprano			
Sans Toi (Without Thee) *In French* d'Hardelot	**87292**	10	1.00
Floatin' Down to Cotton Town—American Quartet and *Wait Till You Get Them—Murray*	**18628**	10	.85
Fluffy Ruffles—One-Step and *Poor Little Butterfly—Med. Fox Trot—All Star Trio*	**18641**	10	.85
Freckles and *You'd Be Surprised—Billy Murray*	**18634**	10	.85
GALLI-CURCI, AMELITA, Soprano			
Don Pasquale—Cavatina (Quel Guardo—Glances so Soft) *In Italian* Donizetti	**74599**	12	1.50
Girl of Mine—C. Harrison and *Give Me a Smile and Kiss—Steel*	**18623**	10	.85
Gitana, La (Arabo-Spanish Gypsy Song of the 18th Century) *Violin* Kreisler	**64842**	10	1.00
Give Me a Smile and Kiss—Steel and *Girl of Mine—C. Harrison*	**18623**	10	.85
GLUCK, ALMA, Soprano			
Nelly Was a Lady (with Orpheus Qt.) Foster	**64828**	10	1.00
Granny and *When the Preacher Makes You Mine—Rowland*	**18621**	10	.85
HARRISON, CHARLES—Tenor			
Girl of Mine and *Give Me a Smile and Kiss—Steel*	**18623**	10	.85
HART-SHAW—See "Duets, Vocal"			
Haymakers, The and *Lamplighter's Hornpipe—Victor Military Band*	**18637**	10	.85
HEIFETZ, JASCHA, Violinist			
Caprice (No. 20 from "Twenty-four Caprices") Paganini	**64833**	10	1.00
Romance (from D Minor Concerto, Op. 22) Wieniawski	**74600**	12	1.50
HERBERT'S ORCH.—At Dawning (Cadman) and *Waltzing Doll (Poldini)*	**45170**	10	1.00
Her Bright Smile Haunts Me Still (W. T. Wrighton) Edward Johnson	**64839**	10	1.00
HOMER, LOUISE, Contralto			
Messiah—Oh Thou That Tellest Good Tidings to Zion Handel	**88614**	12	1.50
Hush My Babe (2) Happy Land and *Lullaby from Erminie—Victor Orchestra*	**18622**	10	.85
Hymn to the Sun (From Coq d'Or) (Rimsky-Korsakow) *Violin—Mischa Elman*	**74597**	12	1.50
I Am Climbing Mountains—Campbell-Burr and *You Didn't Want Me—Burr*	**18620**	10	.85
I Love You Just the Same—James—C. Harrison and *Pretty Little Rainbow—Trio*	**18624**	10	.85
I Might Be Your Once-in-a-While—Medley Fox Trot and *Patches—Fox Trot—Smith's Orch*	**18629**	10	.85
I'm Like a Ship Without a Sail—Hart-Shaw and *Let the Rest of the World—Duet*	**18638**	10	.85
Invitation to the Waltz (Weber) Philadelphia Orchestra	**74598**	12	1.50
I Want a Daddy Who Will Rock Me—Fox Trot and *All the Quakers—All Star Trio*	**18626**	10	.85
Jerry—Medley Fox Trot and *Alcoholic Blues—Med. Fox Trot—All Star Trio*	**18617**	10	.85
JOHNSON, EDWARD, Tenor			
Her Bright Smile Haunts Me Still W. T. Wrighton	**64839**	10	1.00
Pagliacci—Vesti la giubba (On With the Play) *In Italian* Leoncavallo	**64840**	10	1.00
KINDLER, HANS, Violoncello			
Menuett Handel	**64841**	10	1.00
KREISLER, FRITZ, Violinist			
La Gitana (Arabo-Spanish Gypsy Song)	**64842**	10	1.00
Lamplighter's Hornpipe and *The Haymakers—Victor Military Band*	**18637**	10	.85
Let the Rest of the World Go By—Spencer-Hart and *I'm Like a Ship—Duet*	**18638**	10	.85
Lullaby from Erminie and *Hush My Babe—Victor Orchestra*	**18622**	10	.85
McCORMACK, JOHN, Tenor			
Only You E. K. R.-Edw. Schneider	**64838**	10	1.00
Menuett (Handel) *Violoncello* Hans Kindler	**64841**	10	1.00
Messiah—Oh Thou That Tellest Good Tidings to Zion (Handel) Homer	**88614**	12	1.50
Molly (An Irish Love Song) (Herbert) Reinald Werrenrath	**64830**	10	1.00
MURPHY, LAMBERT, Tenor			
Tell Me (Callahan-Kortlander) and *Yearning*	**45171**	10	1.00
MURRAY, BILLY, Comedian			
Wait Till You Get Them Up in the Air and *Floatin' Down—American Qt*	**18628**	10	.85
You'd Be Surprised and *Freckles—Billy Murray*	**16834**	10	.85
My Baby's Arms—Medley Fox Trot and *And He'd Say Oo-la-la—Pietro*	**18625**	10	.85
My Isle of Golden Dreams—Medley Waltz and *Dardanella—Fox Trot—Selvin's O*	**18633**	10	.85
Nelly Was a Lady (Foster) (with Orpheus Quartet) Alma Gluck	**64828**	10	1.00
Nobody Knows—Med. One-Step and *Oh! What a Pal Was Mary—Waltz—Smith's Or*	**18630**	10	.85
Oh! What a Pal Was Mary—Medley Waltz and *Nobody Knows—Smith's Orchestra*	**18630**	10	.85
Only You (Schneider) John McCormack	**64838**	10	1.00
On Miami Shore—Waltz and *Peggy—Medley Fox Trot—Smith's Orchestra*	**18632**	10	.85
ORCHESTRA RECORDS—See Dance Records, Philadelphia Orchestra			
Pagliacci—Vesti la giubba (On With the Play) *In Italian* Johnson	**64840**	10	1.00

List of December, January and February Records	Number	Size	List prc.
Pagliacci—Prologue, Part I (A Word) (Leoncavallo) *In Italian* Renato Zanelli	**64831**	10	1.00
Pagliacci—Prologue, Part II (So Then) (Leoncavallo) *In Italian* Renato Zanelli	**64832**	10	1.00
Patches—Fox Trot and *I Might Be Your Once-in-a-While—Fox Trot—Smith's Or*	**18629**	10	.85
Peggy—Medley Fox Trot and *On Miami Shore—Waltz—Smith's Orchestra*	**18632**	10	.85
PHILADELPHIA ORCHESTRA			
Invitation to the Waltz Weber	**74598**	12	1.50
PIETRO—My Baby's Arms—Med. Fox Trot and *And He'd Say Oo-la-la—1-Step*	**18625**	10	.85
Poor Little Butterfly—Medley Fox Trot and *Fluffy Ruffles—One-Step—All Star T*	**18641**	10	.85
Pretty Little Rainbow—Sterling Trio and *I Love You Just the Same—Duet*	**18624**	10	.85
Romance—(from D Minor Concerto, Op. 22) (Wieniawski) *Violin* Heifetz	**74600**	12	1.50
ROWLAND, ADELE—When the Preacher Makes You Mine and *Granny—Rowland*	**18621**	10	.85
Sans Toi (Without Thee) (Hugo d'Hardelot) *In French* Farrar	**87292**	10	1.00
SCHUMANN-HEINK, ERNESTINE, Contralto—Thy Beaming Eyes—MacDowell	**87288**	10	1.00
SELVIN'S NOVELTY ORCHESTRA—See Dance Records			
SHANNON FOUR—There's a Lot of Blue-Eyed Marys and *Wonderful Pal—Trio*	**18631**	10	.85
She's a Good Fellow—Gems and *Gems from Sometime—Victor Light Opera Co.*	**35694**	12	1.35
SMITH'S ORCHESTRA—See Dance Records			
Sometime—Gems and *Gems from She's a Good Fellow—Victor Light Op. Co*	**35694**	12	1.35
Spagnola, La (Spanish Dancer) *In Italian* Renato Zanelli	**64834**	10	1.00
Speed the Republic (2) Onward Christian Soldiers and *America—Victor Band*	**18627**	10	.85
SPENCER-HART—See Duets, Vocal			
STEEL, JOHN—While Others Are Building Castles and *Bye-Lo—Dalhart*	**18635**	10	.85
Give Me a Smile and Kiss and *Girl of Mine—C. Harrison*	**18623**	10	.85
STERLING TRIO—See also Pretty Little Rainbow			
Wonderful Pa and *There's a Lot of Marys—Shannon Four*	**18631**	10	.85
Sweet Kisses and *Blues (My Naughty Sweetie Gives to Me) Walker*	**18619**	10	.85
Taxi—One-Step—Smith's Or. and *Where the Lanterns Glow—Van Eps Trio*	**18640**	10	.85
Tell Me (Callahan-Kortlander) and *Yearning—Lambert Murphy*	**45171**	10	1.00
There's a Lot of Blue-Eyed Marys—Shannon Four and *Wonderful Pal—Trio*	**18631**	10	.85
Thy Beaming Eyes (Gardner-MacDowell) Schumann-Heink	**87288**	10	1.00
TOUHEY, PATRICK J., Irish Pipes—Drowsy Maggie-Reels and *Dublin Jig Medley—Clancy-Kenna*	**18639**	10	.85
Tulip Time—Medley Fox Trot and *Yellow Dog Blues—Fox Trot—Smith's Or*	**18618**	10	.85
VAN EPS TRIO—Where the Lanterns Glow–Fox Trot and *Taxi–One-Step—Smith's O*	**18640**	10	.85
Venetian Boat Song and *Canoe Song (Ciribiribin) Littlefield-Baker*	**45172**	10	1.00
VICTOR LIGHT OPERA CO.—Gems from She's a Good Fellow and *Sometime*	**35694**	12	1.35
Vieni Sul Mar! (Over the Sea) *In Italian* Enrico Caruso	**87305**	10	1.00
Violin Records—See Elman, Heifetz, and Kreisler			
VIOLONCELLO RECORDS—Menuett (Handel) Hans Kindler	**64841**	10	1.00
Vucchella, 'A (Little Posy!) (Tosti) Neapolitan Caruso	**87304**	10	1.00
Wait Till You Get Them Up in the Air—Murray and *Floatin' Down—American Qt*	**18628**	10	.85
WALKER, ESTHER. Comedienne			
Blues (My Naughty Sweetie Gives to Me) and *Sweet Kisses—Walker*	**18619**	10	.85
Waltzing Doll (Poupée Valsante and *At Dawning—Herbert's Orch*	**45170**	10	1.00
WERRENRATH, REINALD—Dreaming Alone in the Twilight Clemson-Moore	**64843**	10	1.00
Molly (An Irish Love Song) Herbert	**64830**	10	1.00
When the Preacher Makes You Mine and *Granny—Adele Rowland*	**18621**	10	.85
Where the Lanterns Glow—Med. Fox Trot—Van Eps Trio and *Taxi—Smith's Or*	**18640**	10	.85
While Others Are Building Castles—Steel and *Bye-Lo—Dalhart*	**18635**	10	.85
Wonderful Pal—Sterling Trio and *There's a Lot of Blue-Eyed Marys—Shannon Four*	**18631**	10	.85
Yearning (Carter-Morét) and *Tell Me—Lambert Murphy*	**45171**	10	1.00
Yellow Dog Blues—Medley Fox Trot and *Tulip Time—Fox Trot—Smith's Orch*	**18618**	10	.85
You'd Be Surprised and *Freckles—Billy Murray*	**18634**	10	.85
You Didn't Want Me When You Had Me—Burr and *I Am Climbing—Duet*	**18620**	10	.85
ZANELLI, RENATO, Baritone			
Pagliacci—Prologue, Part I (A Word) *In Italian* Leoncavallo	**64831**	10	1.00
Pagliacci—Prologue, Part II (So Then) *In Italian* Leoncavallo	**64832**	10	1.00
Spagnola, La (Spanish Dancer) *In Italian* Dole-di Chiara	**64834**	10	1.00
Zaza-Buona Zaza, del mio buon tempo *In Italian* Leoncavallo	**64835**	10	1.00
Zaza-Buona Zaza, del mio buon tempo (Leoncavallo) *In Italian* Zanelli	**64835**	10	1.00
ZIEGFELD FOLLIES			
My Baby's Arms—Fox Trot and *And He'd Say Oo-la-la—Pietro*	**18625**	10	.85
ZIMBALIST, EFREM, Violinist—Deluge, The—Prelude Saint-Saëns	**64827**	10	1.00

SOME INTERESTING RECORDS

EDITOR'S NOTE:—To assist our readers in selecting interesting records which may have been overlooked in the pages of our monumental Victor Catalogue, we publish this special list under the above heading. Our selections may not always be new to all our readers, but they will always be good—according to our view.

64028 10in. list price 1.00 Probably the most dashing of all dance rhythms is that of the Polonaise, which is not so very much unlike that of the brilliant Spanish Bolero. In fact, very few persons know them apart. The Vieuxtemps Polonaise from Op. 28, as played by Maud Powell, is one of the most beautiful of those ever written for the violin—one of the most varied in structure and one of the most changeful and capricious in spirit. It calls for extraordinary skill from the executant—brilliant double stops, chromatic thirds and other resources of the violin being employed with bewildering effect.

76032 12in. list price 2.00 In the domain of the Italian opera it isn't always necessary to turn to that which is newest for that which is best. Compare some of the more modern operatic scenes, for instance, with the magnificent duet, "Ah, Matilde, io t'amo e amore," from Rossini's "William Tell." You will not find the strange, involved cross-harmonies of modern composition, but you will find pure, sweet melody for a tenor and for a harmonizing bass voice. And almost as if to show what a great tenor and a great basso can accomplish with pure melody, and with the simplest of harmonies, Martinelli and Journet have made this record. Rossini's name as a composer of operas has been overshadowed of late years, and perhaps unjustly; but an opera-lover can return to his music as to the company of an old and valued friend, finding always in it something new with the charm of tradition added.

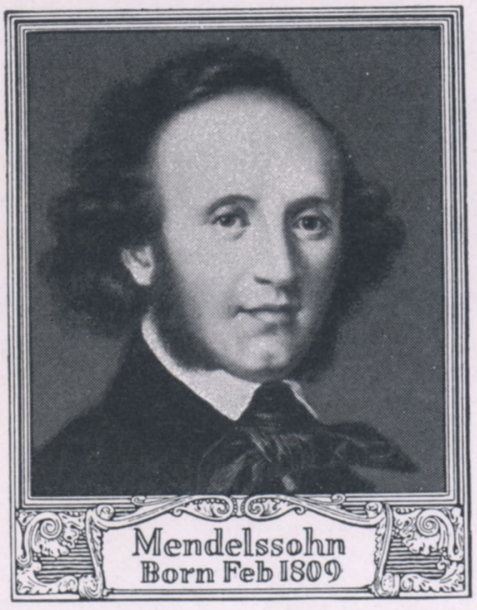
64661 10in. list price 1.00 Melody, with Mozart, was a pure gift, and one which never failed him. Even in the complex and ever-shifting harmonies of his great symphonies and his other more important works, the hearer's impression is always one of many melodies, not the union of differing voices into chords, in which their individuality is lost for the mere sake of mass. Probably nothing in the whole range of his work may exemplify this better than the "Menuetto" from a D Minor quartet, here recorded by the Elman String Quartet. Every one of the four instrumental voices has its moment—to give its opinion, to contribute its bit of experience, to verify what is said, and to unite finally with the others in that sense of kinship which is at the bottom of all art, perhaps, as it is at the bottom of human life and of every human relation. In this quartet the melodic gift of this great composer is at its best; for the simplest utterance—the briefest melody or the briefest note—is an utterance made in the language of beauty.

"BY THE WAY"

There's a new Victor Record Catalogue for *you* at your dealer's.

Wieniawski was a great traveler. He was on tour when he broke down, mortally ill. He stopped in the middle of a concert, seized with a spasm. Joachim, who happened to be in the audience, took up the artist's violin and finished the composition for him.

In name at least, the Jig is an outgrowth of the old Italian Gigue, or Giga — which simply meant an early fiddle. The modern jig is characterized by one writer as a "light, irreverent rhythm." The Reel is centuries old; it is believed to have been of Celtic origin, spreading north from the British Isles into Scandinavia.



John McCormack's song success, "Only You," was specially written for him by Edwin Schneider, the composer, who for the past seven years has been his accompanist.

It is said that Handel wrote *The Messiah* with a pen literally dipped in his own heart's blood. A friend discovered him greatly affected and sobbing audibly. When another asked what had prompted him to write so noble an oratorio, he replied: "I did think I did see all Heaven before me, and the great God himself."

Edward MacDowell composed most of his later music in a log cabin specially built for him at Peterboro, N. H.

Small, Maynard & Co., of Boston, have just published a biography of John McCormack. It is entitled "John McCormack; His Own Life Story," and is transcribed from his own lips by Pierre V. R. Key.

The opera really dates from the sixteenth century, when Italian amateurs tried to revive the lost Greek tragedy. They failed, but they produced a new art form, which developed into the modern opera. Wagner, in the music-drama, tried again for something of the Greek spirit, replacing the Greek chorus with the orchestra.

Life itself is an art, and Music is one of its teachers. It will open for you at any time the doors of a new world—not a world beyond the confines of the universe, but a world just as wonderful, within your own soul.

After a recent performance of Rimsky-Korsakow's "Festival at Bagdad," patrons of the Philadelphia Orchestra heard one of its members say to another: "Well, we played that pretty nearly as well as the talking machine tonight."

Ten Records You Should Have

		No.	Size	List Price
Non é ver ('Tis Not True) *Italian*	McCormack	74486	12	$1.50
Arm, Arm, Ye Brave ("Judas Maccabaeus")	Witherspoon	74505	12	1.50
Pastorale *Italian*	de Luca	64686	10	1.00
Little Firefly (Wah-wah-Taysee) *Violin*	Powell	64705	10	1.00
Lord is My Light	McCormack	64726	10	1.00
Marche Miniature (Tschaikowsky)	Boston Symphony Orchestra	64766	10	1.00
I Attempt from Love's Sickness to Fly	Werrenrath	45092	10	1 00
My Mother Bids Me Bind My Hair	Marsh			
First Arabesque *Pianoforte*	Schendel	18179	10	.85
Serenade Levantine *Pianoforte*	Schendel			
Madelon—One-Step March	Victor Military Band	18534	10	.85
Marche Française	Victor Military Band			
Arabian Nights—One-Step	Waldorf-Astoria Dance O	18536	10	.85
Sand Dunes—One-Step	Orlando's Orchestra			

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